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EDITED BY
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The Musical Journal

NOVEMBER, 1910.

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Editorial Notes.

We have to inform our readers that with this issue THE MUSICAL JOURNAL passes into the hands of the proprietors of *The Choir*, and in January the two periodicals will be combined under the title of "The Choir, with which is incorporated the Musical Journal." Since the foundation of the JOURNAL, almost twenty-three years ago, the responsibility has rested very largely upon the shoulders of the Editor-Proprietor. For some time past he has felt that the time had arrived when it would be wise to be relieved of that responsibility, consequently the forthcoming amalgamation has been arranged. Mr. Minshall hopes to say something further in reference to this change in our December issue.

Now the temporary Editor takes up the theme, and at once finds himself in a difficulty. It is no easy matter to be called upon almost at a moment's notice to follow a man so able, so experienced in editorial matters, so esteemed as Mr. Minshall. Certainly his record in connection with this well-known JOURNAL is one of which any man might be proud. For over twenty years he has borne the responsibility,—editorial and otherwise. To the ordinary reader, perhaps, it may not seem a very heavy task to produce the JOURNAL month by month; and it is only those who are behind the scenes, and who have had experience in these matters, who can realise the continual burden and strain that Mr. Minshall has had to sustain all these years. The only wonder is that he has managed to continue so long.

But now the parting of the ways has come. And the MUSICAL JOURNAL, for many years known by the more significant but somewhat cumbrous title of the "Nonconformist Musical Journal," has already passed into other hands, and has become the property of the proprietors of *The Choir*. We are glad to be able to announce that there will be absolutely no exclusiveness in the programme of THE CHOIR AND MUSICAL JOURNAL. Not only will the musical interests of all sections of the Nonconformist churches be carefully watched and guarded, but interchange of opinion and experience with all churches will be cordially welcomed.

A custom is gradually creeping into many churches of substituting a hymn for the usual organ voluntary during the taking of the offertory. It seems that the chief reason assigned for the change is to insist that the offertory is an act of worship, and should be accompanied by an open act of devotion on the part of the giver. On the other hand, it may be argued that an organ voluntary should also arouse feelings of devotion and worship on the part of the listener.

Those who would sing the hymn say that it does away with the talking and period of relaxation that the offertory seems to invite. Others, less conscientious perhaps, greet the singing with a certain amount of enthusiasm, because it shortens the service to the extent of about five minutes; while others have actually welcomed the organ offertory as making a desirable break in the demands made upon the close attention of the worshipper. Where a change leads to such diverse opinions as regards its cause, it is obvious that the reasons thereof must be so slight as to render any alteration inadvisable.

Speaking generally, we would first of all suggest that it is inadvisable to make any change in what has been the accepted order of service in any particular place without the congregation being advised of the change, and the reasons

thereof given briefly from the pulpit. We all know that times and customs alter, but it is not so long ago since any abrupt change in a service led to open protest on the spot, when some worthy old member would reach for his hat and promptly walk out in not always silent protest. Indeed, many a church has lost some good adherent in the past through such a cause, trifling perhaps in the eyes of many, but a matter of deep conviction to others.

The subject of motor horns, and the tunes they are to play or the noise they are to make, is greatly exercising the minds of sundry individuals. The Coventry Chamber of Commerce has seriously discussed the matter, and has invited communications on the subject. One correspondent professes to have gone deeply into the subject, and has patiently thought out a combination of two notes which, he says, would form a simple melody that would please most people. It is, he

says, the notes of the cuckoo. This might perhaps be preferable to many of the noises which haunt our ears in crowded street or lonely vale. Cannot some of our Colleges of Music take the matter in hand, and bring about a unification of these horns? At present we never know whether our life is threatened with a bicycle, a motor, or an infuriated cow.

The Congregational Church at the corner of Rye Lane and High Street, Peckham, has been closed, the final services being held on September 24th. It was built on the site of an older building, and opened for public worship in 1817. The Duke of Kent, father of Queen Victoria, gave the organ, and with his brother, the Duke of Sussex, was a frequent worshipper. Tradition says that Queen Victoria, when a girl, was taken to hear Dr. Collyer preach there. From these varied forms of royal patronage the name of Hanover Chapel was given to the building.

Passing Notes.

"FROM GREENLAND'S ICY MOUNTAINS."

They do queer things in America, but I have heard of nothing more strange in its way than the reported "bitter and prolonged" discussion of the Hymnal Commission of the Protestant Episcopal Church in regard to Heber's world-famous hymn, "From Greenland's icy mountains." It seems that the American Methodists dropped the hymn from their new collection four years ago; for no other reason, so far as I can gather, than that Heber had written "and only man is vile." I don't suppose Heber meant that the people of "Ceylon's isle" were "vile" in the ordinary restricted sense of the term. There is a sense in which we are all "vile," just as there is a sense in which we are all "miserable sinners." But the Protestant Episcopalians have a further objection to this grand old hymn. They say that its enhancement of the beauties of nature is "essentially non-religious." What, then, about "Summer suns are glowing"? Nay, what about large portions of the Psalms? But what can be expected from a Committee which has already rejected "The King of Love my Shepherd is" and "Our blest Redeemer"?

REGINALD HEBER.

Reginald Heber spent fifteen happy years as rector of Hodnet, in Shropshire, where, by the way, he thanked God that the Methodists were not very numerous, and he hoped to diminish them still more! It was soon after he settled in Hodnet that he began to write hymns, and not a few of our Church favourites had their origin in the little rectory there. Most of them, it is interesting to note, were composed for already existing tunes. Without being musical in a technical sense, Heber's ear was very accurate, and he

had a remarkable talent for adapting poetry to any tune which he chanced to hear. Rarely would he make the acquaintance of a new Scottish or Welsh air without writing verses for it. It was after he had been charmed with Burns' "Here awa', there awa', Wandering Willie," that he composed to the tune his popular "Brightest and best of the sons of the morning"; and several other favourites had an equally curious origin.

STORY OF THE MISSIONARY HYMN.

The story of how "From Greenland's icy mountains" came to be written is, or should be interesting to all church musical workers. Heber had been about a dozen years at Hodnet when one Saturday, on the eve of Whit-Sunday, 1819, he set off for the neighbouring town of Wrexham to hear his father-in-law, the Dean of Wrexham, preach a special Missionary sermon. When he arrived at the rectory, the Dean naturally began to speak about his next day's discourse. He could not find a hymn to suit the occasion, he said, and he suggested that Heber should run a few verses together that would throw a little missionary enthusiasm into the congregation. Remember that the Church of England's stock of hymns was comparatively limited at that time; for Sternhold and Hopkins and Tate and Brady still held the field. Moreover, the zeal for missions was rather lukewarm, and something novel and stirring was needed to rouse the people.

AN EXTEMPORE PRODUCTION.

Well, Heber agreed to try his hand at the writing of a missionary hymn. That Saturday evening he sat down in the rectory study, the Dean and a few friends

who were present meanwhile retiring to the other end of the room. In a short time the Dean called out: "Well, Reginald, what have you written?" Heber took up the wet sheet and read off the first three verses of what has ever since been known as the Missionary hymn. When he had finished, the Dean remarked: "There! there! that will do very well." Heber did not think so. "No! no! said he, "the sense is not complete; wait a moment." And sitting down he added the last verse, "Waft, waft, ye winds, His story," which I regard as the finest stanza in the whole hymn. Next morning, in the beautiful Parish Church of Wrexham, "From Greenland's icy mountains" was sung for the first time. What effect it produced there is now no means of telling, but it can hardly have failed in creating a deep impression.

THE ORIGINAL MANUSCRIPT.

Some years ago the old vicarage of Wrexham passed into the hands of the local Railway Company. The original manuscript of Heber's hymn was shown at the Great Exhibition in 1851, and it is interesting to note that the only erasure which had been made was in the change "savage" to "heathen" in the second verse. The manuscript had come into the possession of Mr. Stamford, a Liverpool magistrate, and the Railway Company just mentioned rather coolly wrote to him that if he did not care for the relic he might send it to Wrexham to be framed and hung in the Superintendent's office! Railway Companies are not usually

so sentimental, and this particular Company (if I may personify it in that way) did not have its desire gratified. "The original of Bishop Heber's celebrated hymn," wrote Mr. Stamford, "is still in my possession, and I value it far too much to part with it." What would the American Protestant Episcopalians say to that?

LOWELL MASON AND "HEBER."

Everybody knows that the tune of "From Greenland's icy mountains" was composed by Lowell Mason. In a recent article on Mason in the *New Music Review*, of New York, I read that "a finer congregational tune than 'Heber' does not exist, and it is small wonder that it has been sung to the original or to translated verses in every civilized country on earth." We shall all, I fancy, agree as to the congregational fitness of the tune. It was written while Mason, then quite a young man, was serving as a bank clerk in Savannah. The story is that a resident of that city had come into possession of a copy of Heber's words, and hearing of the bank clerk's ability as a composer, she sent the verses to him with a request that he would set them to music. If it is true, as told in biographies of Mason, that the verses were returned with the tune in half-an-hour, then both hymn and tune may really be regarded as inspirations. Mason's other tunes, "Olivet" and the rest, are widely known, especially among Nonconformists.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

The programme of the organ recital continues to receive attention, this time at the hands of Mr. Frederick Kitchener, who, in the pages of the *Musical Times*, has been writing temperately and not altogether unreasonably on the subject. His "conclusion of the whole matter" is that, "until composers write music for the modern organ, and until organists exercise more judgment in the selection of items for their recital programmes, neither the instrument itself nor the executants upon it will receive that augmented share of public recognition and appreciation which the grandeur and comprehensiveness of the modern organ deserves, and the great ability possessed by many artistic performers upon it justifies their looking for." With this conclusion I am, for the most part, in agreement, but has any "artistic performer" upon the "king of instruments" been complaining of the lack of "public recognition and appreciation"? If so, I have not heard the complaint.

From some of the opinions which Mr. Kitchener advances *en passant* I am, however, compelled to express my dissent. I join with him in disapproval of the programme, "forbidding in its severity, of entirely classical works," and of the recital of the sensational type with "imaginary thunder and other delectable noises;" but I cannot agree with the statement that an eclectic programme is nothing more than a "musical hotch-potch." In playing to a mixed audience there must be a presentation of compositions differing widely in style, but all interesting and, in their order, all of greater or less merit. Organists guided by this principle do not have to wonder "why their recitals after a certain time fail to maintain their hold upon the public favour." Judging by his audiences every Saturday night, I do not think that my honoured friend, Dr. Peace, of Liverpool, has any cause for such wonderment. Indeed, I have never heard him give expression thereto. Musically, the organ recitalist should become "all things to all men,"

as the tent-maker of Tarsus became spiritually. Yet who, with any reputation for historical knowledge or criticism, would dare to refer to the conduct or writings of St. Paul as a spiritual hotch-potch? And if not, why not?

INFORMERS WHO MISINFORM.

In this essentially educational age the musical student cannot possibly complain of neglect. Not only are whole periodicals devoted to his edification, but matter intended for his enlightenment bulks largely in every musical periodical, and general magazines and newspapers are now devoting space to his requirements or making some effort to answer his questions or to supply his wants. As a rule the quality of the information thus given is as excellent as the spirit which prompts it. But there are occasional departures from the path of accuracy. These, although doubtless unintentional, are the more regrettable because many students who, from their very position, naturally believe what they are told, are obviously unable to cultivate what Mr. Henry Davey delightfully calls "the Berean spirit." We pass by with pity the editor who innocently admits his ignorance as to the authorship of Miss Waring's hymn, "My heart is resting, O my God," contenting ourselves by wondering what that dear man must have been doing not to have read the recent accounts of that lady's lamented decease. But pity turns to indignation when we find, in the pages of a paper devoted to the interests of the fair sex, a writer, in reply to various correspondents, alluding to the diploma of L.R.A.M. as a *degree*, and repeating the error several times in the course of as many paragraphs.

This is, I know, a hoary error. I thought it was dead, but its reappearance in a high-class periodical shews that it is certainly not killed, perhaps not even scotched. But, if not already accomplished, I shall doubtless facilitate the latter process by remarking that a degree is a mark of distinction (giving rank and conferring certain privileges) only granted by a University enjoying a Royal or State charter; whereas a diploma is a distinction granted by any institution, chartered or otherwise,—a sort of licence permitting the practice of a particular branch of an art or science, or certifying the fitness of the recipient for such practice. In the faculty of music a degree is granted for general and particular knowledge of theory and composition; whereas a diploma is granted for proficiency in a particular branch of musical study, generally practical performance, only such theory being required in this case as is requisite for the proper understanding and execution of the practical requirements. With the exception of the Royal College of Music, I am not aware that any of the chartered institutions, whether possessing Royal charters or charters under the Board of Trade, have power to grant degrees. The term "diploma," is, however applied to the document conferring degree. Thus a degree includes the diploma

conferring it. But the word degree cannot be applied to a diploma. Such application would be equivalent to the assertion that the part is greater than the whole. Which is absurd.

"TO" & "BY"—A CASE OF ZERO.

The Bishop of St. Asaph has been talking about the multiplicity of hymns and tunes, and has got muddled in his grammar and his arithmetic. He thinks the number of hymns should be reduced to 150; whereas, as every practical musician knows, what is needed for the improvement of most hymnals is a reduction *by* (and not *to*) 150 hymns, thus clearing out those which are never sung on account of their unsuitability for public worship. Bishops are generally wealthy men, and, therefore, cannot be expected to appreciate the value of a zero to the right in the same way that the poor organist would,—to whom the addition of a zero on the right hand side of the figure expressing the amount of his annual stipend would be a veritable God-send. Every jaded organist who has to grind out the same old tunes year after year,—until their rendition becomes a sort of musical "doing time,"—and every weary parson who sits down week after week making vain efforts to avoid monotony and to secure something compatible with his subject, must know that 1500 hymns are none too many for use in churches in which eight or nine hymns are sung every Sunday. And in regard to the number of tunes affixed to each hymn, there should be at least two,—one of popular character, more or less well known, another of a more advanced type. The one for use when congregations and choirs are limited in number and in musical ability; the other for introduction under more favourable conditions. To me one great attraction in the future life is that the song there will be a new one, and that its length and endless variety will not be limited by number or by the capabilities of its performers. Our anthems will not be confined to 150, or even to 1500. Whereat I, for one, rejoice exceedingly.

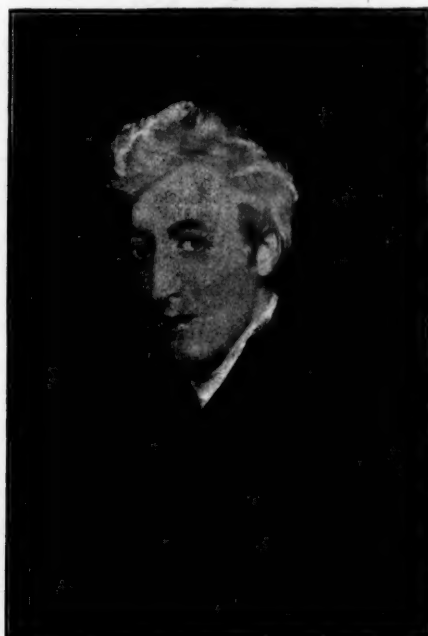
A NEW WORK.

Messrs. Broadbent & Son, Ltd., the well-known Yorkshire publishers, have recently issued a very useful little work on "Extemporisation," from the pen of Mr. F. James, Mus. Bac. It is well got up, and the arrangement is excellent. The division into short sections greatly helps to a clear understanding of the subject matter. The various devices used by experienced players are carefully explained, and useful exercises are given for practice. It ought specially to appeal to the young organist, who is sometimes at a loss how to fill in two or three awkward minutes between the close of his voluntary and the commencement of the service. Useful hints are given about extemporising short preludes to anthems. A series of illustrative examples adds greatly to the value of the work, which is neatly designed and well printed.

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Surrey Chapel and its Music.

BY J. R. GRIFFITHS, MUS. BAC.



BENJAMIN JACOB.

Organist, 1794-1825.

To the present generation of Londoners the above title may have no meaning whatever. And, doubtless, very few of the people who to-day visit the cinematograph exhibitions in the old round building in Blackfriars Road have any idea that the place was formerly devoted to public worship, and known far and wide as Surrey Chapel. Still less would they know that for nearly a century the chapel was celebrated for its three ministers—Rowland Hill, James Sherman, and Newman Hall—and for its connection with the founding of three great Societies—the London Missionary Society, the Religious Tract Society, and the British and Foreign Bible Society—that within its walls the first Sunday School in London was established, and last, but not least, that the music there became so popular that the term *Surrey Chapel Music* came to be a household word, not only in London, but also in the provinces.

My connection with the congregation was after its migration from Surrey Chapel to the new building—Christ Church, Westminster Bridge Road—and during my twenty-three years' service there I was able to collect at first hand much information about the "good old days."

Surrey Chapel was opened for public worship on Whit-Sunday, June 8th, 1783. A special hymn-book was provided for its use, and published the same year. And here it may be said at once that from the very beginning the Surrey

Chapel worshippers *always* had their own hymn-book. In addition to this, for many years they had also their own tune-book, a feature worth recording; especially when one considers the cost of printing and publishing in those days. The special hymn-book referred to was compiled by Rowland Hill himself, and it is interesting to know that in its preparation he was assisted by his friend Cowper, the poet.

Shortly after the opening of the chapel, performances of sacred music, with band and chorus, were given. But this progressive policy, though sanctioned by its minister, was not viewed favourably by everyone, and one good old minister named Berridge characterised oratorios as "a Satanical ordinance," and raised strong objections to bringing "an army of pipers and fiddlers into God's house"!

It was probably owing to this latter objection that, in 1793, Rowland Hill introduced an organ into the chapel. This was a bold step, for in those days organs in Nonconformist churches were few and far between. On the first Sunday of its use the instrument seems to have given general satisfaction. But two days later, when a kind of inaugural recital was given by Dr. Dupuis, this was considered such a secular use of the organ that considerable opposition was raised, and for a time matters were not pleasant for the minister. However, in time the unpleasantness subsided, and Mr. Hill and the people came to love the instrument. Indeed, for the time in which it was built, they had reason to be proud of it, for it was of sufficient importance to be described in Hughson's *History of London* (1807), where it is stated to be "particularly noticed for its sweetness of tone, as well as for its extensive powers."

The organ was built by Thomas Elliot, the founder of the celebrated firm, William Hill & Son. It will probably interest the readers to see the specification:

GREAT.		SWELL.	
	Pipes		Pipes
Open diapason	58	Open diapason	37
Open diapason	58	Stopped diapason	37
Stopped diapason	58	Principal	37
Principal	58	Cornet, 3 ranks	111
Flute	58	Trumpet	37
Twelfth	58		
Fifteenth	58		259
Sesquialtera, bass 3 ranks	84		
Cornet, treble 3 ranks	90	Great	810
Mixture, 2 ranks	114	1 octave of Pedal pipes	12
Trumpet	58		
Clarion	58	Total number of Pipes	1081
	810		

Doubtless the first organist of Surrey Chapel was John Immyns, son of the founder of the Madrigal Society. Young Immyns died, however, in 1794, and in his place Rowland Hill put

Benjamin Jacob, then a lad of only sixteen years. The choice was a wise one, for it was Jacob who, by his talents as an organist and his skill as a theoretical musician, caused the music of the chapel to be admired far and wide. Perhaps a brief word or two concerning his biography will be welcome.

Jacob was born in London, 1778. At the age of seven he received lessons in singing from Robert Willoughby, and became a chorister at Portland Chapel. A year later he learned to play the harpsichord, and subsequently studied that instrument and the organ under Wm. Shrubsole, composer of the tune *Miles' Lane*. At the age of ten he became organist of Salem Chapel, Soho. Shortly afterwards, he was appointed organist of Carlisle Chapel, Kennington Lane, and then of Bentinck Chapel, Lisson Green, where he remained till 1794, when he received the call to Surrey Chapel. In 1796, Jacob studied under Dr. Arnold, organist of Westminster Abbey. In 1800 he conducted a series of oratorios in Cross Street, Hatton Garden. In 1808 he commenced a series of organ performances in Surrey Chapel in conjunction with Samuel Wesley, and these two men, together with C. F. Horn, were the first to popularise Bach's Organ music in England. From this date and onwards he was known as one of the first organists of the day, and opened several organs, including those at St. Swithin's, City; Camden Chapel, Camberwell; and Christ Church, Birmingham. He was frequently chosen to adjudicate in the selection of organists, and in this way acted at St. Paul's, Deptford, Lambeth Church, Cripplegate Church, the Philanthropic Chapel, Christ Church, Blackfriars, Clapham Church, and St. Bride's, Fleet Street. In 1818 he conducted the Lenten Oratorios at Covent Garden, and during the same year was elected an Associate of the Philharmonic Society.

In addition to his extensive teaching and performing engagements, Jacob was busy with his pen, publishing various pieces and books. His most important works, undoubtedly, were the two volumes of *Surrey Chapel Music*, and his *National Psalmody* (1819). The last-named work was epoch-making in the history of tune-books, for it endeavoured to wed tunes to hymns according to the sentiment of the words. In the preface Jacob says: "An attempt is here made to suit music to the words, and accordingly each psalm, or portion of one, has a tune adapted as nearly to the spirit of it as was judged after attentively considering the prevailing sentiment." The work, though issued more than forty years prior to *Hymns Ancient and Modern*, was none the less a good pioneer to that excellent collection.

Jacob's period of service at Surrey Chapel extended from 1794 to 1825. Four years afterwards, to the great regret of all who knew him, consumption claimed him as a victim, and he died August 24th, 1829. He was interred in Bunhill Fields, where a tombstone (renewed a few years ago through the kind agency of Mr. F. G. Edwards) stands to keep alive his memory.

Four years later, Rowland Hill himself died (1833), after having been minister of the church nearly fifty years.

But we have not yet said anything about the choir. That there was such a body in existence may be taken for granted, seeing that oratorios were rendered even in the early days of Surrey Chapel. Undoubtedly there was one in 1820, as I have in my possession the minutes of the choir from 1820 to 1822. At that time it was called the Surrey Chapel Union, and consisted of boy trebles, and men altos in addition to the usual tenors and basses. The names of the members for 1820 are recorded; it is interesting to note the balance of the choir. There were 4 boys (2 first and 2 second trebles), 3 first altos and 4 second, 4 first and 5 second tenors, 5 first and 6 second basses! 27 men against 4 boys! They were not afraid of work, for they practised (and presumably performed) Handel's "Joshua," "Saul," "Samson," "Solomon," and "Judas Maccabæus."

In 1823 the title of the Society was changed to The Surrey Chapel Singing Society, and a set of Rules was formed and printed. I have a MS. copy of such rules, and I only wish I had space to quote them, for they form quaint reading. The number of fines imposed was considerable. Fines, mostly of a shilling, were incurred if a member neglected to attend the annual or quarterly meetings, or refused to serve office as President, Treasurer, or Secretary!

It was not, however, the special performances of the choir that rendered Surrey Chapel famous for its music. From internal evidence it is clear that the hymn singing at least was thoroughly congregational, and was not relegated, according to the custom of the day, to the choir. In the preface to the 1830 Edition of the *Surrey Chapel Hymn Book*, Rowland Hill says: "I am very thankful that my respected congregation . . . have not suffered an exclusive set of singers to monopolise to themselves this delightful part of the service of God. All that can, feel it their duty to stand up, that they may praise God with all their powers, both of heart and voice."

Here, then, was the secret and strength of Surrey Chapel music. No wonder that large numbers of the congregation paid as much as a guinea for a copy of the music even in those days of dear music! And doubtless it was owing to constant repetition in public, and frequent use in the home circle, that enabled the congregation to sing so many of the old anthem-like tunes, such as *Trumpet, Cheshunt, Denmark*, etc.

Upon Jacob's retirement in 1825, the organistship was given to David Heward, a young man whom Jacob had trained and who had acted for some time as assistant-organist. Heward was not a professional musician, I understand, but though he had not the talents of his master, he appears to have done his utmost to keep up the reputation of the chapel for its congregational singing. In 1836, Rev. James Sherman succeeded Rowland Hill as pastor, and proved to be just as fond of good music as was his predecessor. From some

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notes I took down of a conversation with an old member, he said that one of the "pieces" used to be sung every Sunday evening. He remembered how crowded the chapel became shortly after Mr. Sherman came, and many people were unable to get inside the building. In the case of a well-known hymn or "piece" being sung on a fine summer's evening, the volume of tone from about 2,500 people was so great that it could be heard some distance away. "Many coaches passing at the time would stop opposite the chapel, so that the occupants might listen."

By the year 1843 the Singing Society had become somewhat conservative in its ideals, and narrow in its outlook, seeming to take no interest in the chapel beyond the singing. Its members also became jealous of John Hullah's public singing classes, which had been started at Exeter Hall in 1841. These classes were so successful that Hullah started a private class at Surrey Chapel, and after that another at the Barbican Chapel. Then a higher class was formed at Surrey, and became such a success that in 1843 Mr. Heward, the organist, wished to make it a means of improving the singing in the chapel. But instead of welcoming any additional help, the Singing Society conceived the idea that the Instruction class was being trained to supplant them. So matters became strained, and one Thursday evening, in a fit of jealousy, the Singing Society resolved to disband, and forthwith packed all their music books—their own private property—in a cab and drove off without saying a word to organist or minister, intending to leave the services in a lurch the following Sunday! Fortunately, two former choir boys—Jonathan Liberty and Chaplin Henry—noticed the unusual proceeding, and reported the matter the following morning to the organist. He in turn visited Mr. Sherman, and the same evening (Friday) the latter visited the Instruction class and laid the matter before them. Instantly a large number promised assistance. The next day books were procured, and in the evening the music for the following day was rehearsed.

On the Sunday morning this body of voices—about seventy strong—took possession of the singing gallery. And to this day the few friends who are still alive to tell the tale, will relate that their surprise at seeing so large a choir that Sunday morning was as nothing compared to that which marked the faces of the old choir, as during the service they entered the chapel expecting to find no singers!

The new choir was fortunate in possessing many good voices, and of enlisting—perhaps for the first time in the history of the chapel—lady singers to take the treble and alto parts. Among the new voices one was no less a person than Rev. (then Mr.) Flood Jones, who subsequently became precentor of Westminster Abbey. In 1847 a new tune-book was brought out for the chapel, at the instance of the pastor, and edited by Vincent Novello. The title of Surrey Chapel Music was retained, and the volume, while containing much of the old music, included also

many new tunes and pieces destined to become equally popular. I cull the following sentence from Mr. Sherman's interesting preface:—"Nothing can be more imposing than the union of nearly three thousand voices rapturously and harmoniously singing the praises of their Saviour and God; and for many years it has been to strangers one of the charms of Surrey Chapel, and to its regular attendants a tie not easily broken."

In 1849 the organist, Mr. Heward, died, and his daughter, Sarah Grace Heward, was appointed in his place. Miss Heward had evidently great ability as an organist, and this, together with her extreme kindness of manner, soon won for her the respect and esteem of the congregation. It was probably in the early part of her organistship that that celebrated lecturer on Psalmody, J. J. Waite, gave a course of instruction at the chapel. In 1851, there appear to have been some changes in the management of the choir, and I possess the original minutes recording these changes. They were signed by Miss Heward, who presided. Another interesting memento I have of this period is a printed list of the music arranged for July, 1851.

It may not be generally known that Dr. Gauntlett was a great friend of Mr. Sherman, and often dined at the parsonage, afterwards repairing to the chapel adjoining, where the doctor would regale the pastor with organ music. It was a great grief to Mr. Sherman when indisposition caused him to retire in 1854 from the pastorate. One source of comfort he had however, and that was the fact that Rev. Newman Hall at length yielded to his desire to succeed him.

One of the new minister's earliest acts was to provide a new organ, in place of the one that for over sixty years had done such noble service. It can easily be guessed that such a step was really necessary. For during those sixty years many changes had taken place in organ construction, notably two—the CCC Pedal compass, and the CC Swell compass. The builder employed was Henry Willis, whose organ at St. George's Hall, Liverpool, had already attracted notice. (Henry Willis' father was a member of the choir in Jacob's time). It is generally believed that the new organ at "Surrey" was the first one in which Willis inserted pneumatic pistons for making stop-changes. The pedal board was also radiating and concave. The instrument contained eleven speaking stops on the Great and ten on the Swell, and a 16-feet open Diapason on the Pedals. It was opened by William Rea, of Newcastle, on January 12th, 1858.

Another feature developed during the early years of Newman Hall's pastorate was the gradual omission of hymn-tunes with lengthy repeats, and the introduction of settings of the Canticles in their place.

In January, 1867, Mrs. Francis (*née* Miss Heward) died, and shortly afterwards the organistship was offered to Mr. T. W. Horn, an enthusiastic amateur musician. Under his guidance the music was in safe hands, and by his skilful

conduct of the Sunday and week-day services, and re-introduction of oratorios, he maintained successfully the prestige of the chapel musically. When he was appointed organist, the tune-book *Hymns A. & M.* had been in existence about six years, and many of its tunes were just becoming popular. Horn was quick to notice this, and to avail himself of the opportunity of introducing some of the finest.

During Newman Hall's pastorate, he (the pastor) brought out a new hymn-book for the use of the congregation—*Surrey Chapel Hymns*—a book memorable for its containing some excellent hymns of his own. In 1873, Mr. Horn's professional duties became so onerous that he was reluctantly obliged to give up the organistship. Fortunately, there was no break between his retirement and the appointment of a successor, for Mr. Horn officiated for the last time on Sunday, Aug. 31st, and Mr. F. G. Edwards, the late Editor of the *Musical Times*, commenced his duties the following Sunday, Sept. 7th.

The new organist was at that time but a lad in his teens, but in the three years of his holding office there, Mr. Edwards gave evidence of his future skill, and worthily upheld the musical traditions. "Services of Song" were instituted on the second Sunday of every month, after the usual evening service, and at these, soloists like Miss Mary Davies or Edith Wynne were wont to appear. In December, 1873, Mr. Spencer Curwen

visited Surrey Chapel, and wrote his well-known description of its music in his valuable "*Studies in Worship Music*."

Such, then, is a very brief outline of the music of dear old "Surrey," as it was affectionately termed. It has been a pleasure to me to write it. I knew personally several members of the Heward family, and knew also Mr. Horn, who succeeded Miss Heward (i.e., Mrs. Francis). (My wife sat as a child on Miss Heward's lap at the organ). And, of course, I knew intimately Mr. F. G. Edwards, F.R.A.M., whose friendship I enjoyed for over twenty years. Surrey Chapel is a veritable storehouse of musical memories, and in addition to the names given of men like Vincent Novello and Dr. Gauntlett, who were connected with it, the list could easily be extended. Salomon, Lindley, Dr. Crotch, Dr. Arnold, Harper the elder (who is said to have first played "The trumpet shall sound," at Surrey), Sir Geo. Grove, and many others were connected in one way or another with the place. In conclusion, I cannot do better than quote some words spoken by Mr. Spurgeon upon the closing of Surrey Chapel:—"Farewell, old Surrey! Thou hast had a noble career. When we, too, shall come to be taken down, may there be memories about each one of us as fragrant as those which will long linger around the hallowed spot in the Blackfriars Road where thousands have been born to God."

We regret to notice the announcement of Dr. Cummings' retirement from the post of Principal of the Guildhall School of Music. He succeeded the late Sir Joseph Barnby in 1896, and the school has prospered exceedingly under his care. Much interest will be aroused in the question of Dr. Cummings' successor, but we certainly do not approve of the steps taken to fill the vacancy. We understand that the post is not to be thrown open to competition, but the committee appointed by the City Corporation will themselves appoint "an eminent musician" to the vacant post. There has been too great a tendency lately to fill such important posts as these (and we include Cathedral and other appointments) in a way that does not commend itself to the minds of those who wish to see the best man appointed without fear or favouritism.

Mdme. Marguerite Lemon, who was announced to make her first appearance in London as Marta, in Eugen D'Albert's opera *Tiefland*, is an American. This work, with which Mr. Beecham extended his autumn season at Covent Garden on October 1st, has not before been given in England, but Mdme. Lemon has sung the role of the unfortunate heroine a number of times on the Continent, and especially in Mainz, with which opera she was

connected as "youthful dramatic soprano" for three seasons. When given here the work will be sung in English, so the soprano has been obliged entirely to re-study the role.

Mdme. Lemon made her operatic debut in the Metropolitan Opera House, New York, as Micaela to Mdme. Calve's *Carmen*, during Herr Conried's directorate. She then went to Germany, and studied German roles under the great conductor Motte, and Wagnerian roles under Anton Fuchs. Engagements followed at Mainz and Wiesbaden, where she sang a large repertoire. Last season she spent in Paris, acquiring a French repertoire of songs and operas. She has been asked to sing during the Beecham season the roles of Eva in *Die Meistersinger*, Marguerite in *Faust*; to create the role of Ariane in the Dukas opera, *Ariane et Barbe Bleue*, and that of Toinette in *Le Chemineau*, by Leroux,—two of the novelties which Mr. Beecham proposes to give.

Mdme. Lemon's favourite role, and one which she has sung a number of times with great success on the Continent, is that of Mdme. Butterfly in the Puccini opera of that title.

Music and Worship.

THE place of music in worship is a fundamental one. Music is a natural method of expressing religious thought and emotion, planned by God as a means of communication between God and man. It is the oldest of the arts and common to all nations. In the history of Hebrew worship we can trace it back to Jubal, the grandson of Methusael, who in turn was the great-great-grandson of Cain. His half brother, Tubal-Cain, is revered as the founder of the family of "Smiths," and Jubal is referred to as "the father of all such as handle the harp and pipe." In corroboration of the Genesis history is the persisting fact that the Persian and Arabian name for musician is "Kayne." Music had attained an elaborate development when Jacob fled from the house of his father-in-law, as is revealed by the reproach of Laban when he overtook the fugitive: "Wherefore didst thou flee secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?" Job mentions the three possible kinds of instruments—percussion, string, and wind—when he speaks in one sentence of the timbrel, the harp, and the pipe. From the most ancient times music has been the handmaid of worship. Miriam led the women of Israel with timbrels and dances as they sang praises unto Jehovah for their deliverance from the Egyptians. With the elaboration of Hebrew worship music was given a constantly more prominent place, until, in the old age of Israel's greatest bard, of the 38,000 Levites 4,000 were musicians, and of this number 288 were accounted skilled musicians. If direct sanction for Christian song were needed, it could be found in Jesus Himself leading the disciples in the singing of a psalm before they went from the upper chamber to the garden of Gethsemane. Paul and James both exhort their readers to sing, and in song Paul and Silas gained consolation in prison at the midnight hour. It is to be acknowledged, however, that when we speak of music we mean a very different thing from the timbrel-shaking of Miriam and the trumpet-blowing of Joshua and even the harping and singing of David—yes, different from the singing of Christ and the apostles and even the elaborate music of the Middle Ages. For harmony is only three hundred years old, and harmony has made music a new thing. Before that, music was all simply melody, just a succession of single tones, sometimes a tune well pronounced, again not even tuneful enough to be attractive and learnable. With the discovery and development of harmony comes the balancing of note over against note to form a chord, a number of notes sounded at the same time, harmoniously and pleasantly. Instead of a succession of single notes music has become a succession of chords with the possibility of a greater variety of effects than the moves upon a chess board. With the understanding of the theory of harmony has come

the perfection of musical instruments, chief among which in value have been the organ and piano, which place under the easy and constant control of the operator seven full octaves and make possible the reproduction of almost infinite variety of effects. And now, the mere "concord of sweet sounds" may be worshipful. The mind untutored in the intricacies of music is lifted into the heavenlies by Verdi's Requiem or the Angel's Song in Guilmant's Funeral March.

The vibratory theory of sound and light is accepted as fact. The air vibrates and we hear either a noise or a musical note. If the vibration is very slow, the note is very low in pitch. The faster the vibration, the higher the pitch. A wire string vibrates sixteen times a second. The string, striking the air, sets the air vibrating in time with it. The air waves beat upon the inner ear, and there, where is found a harp with *eleven thousand* strings, one string responds to the vibrations of the air and a sensation is carried to the brain, and we hear the lowest note the average ear is capable of distinguishing. The average person can distinguish eleven thousand different tones, or about nine octaves. The highest tone the human ear can distinguish is usually one produced by 20,000 to 22,000 vibrations a second, though some very sensitive ears can receive and distinguish vibrations of 50,000 a second. The extreme limits of the human voice seldom pass below 87 or above 778 vibrations a second, although Christine Nilsson's high F above high C means 1,365 vibrations a second. Permeating all matter and all space is an attenuated substance known as ether. The ether vibrates, and the vibrations reach the flesh and heat is felt. The vibrations increase, and the retina of the eye is affected, and we see. The lowest vibrations of ether which we can perceive are at the rate of 18,000,000 a second, and when these reach us we are conscious of heat. The iron gets hotter and hotter until the vibrations sent forth are 471,982,000,000 a second, and the iron glows, and we have reached the point of luminosity, or red heat. The vibrations still increase and we pass through the spectrum until we reach the limit in the violet colours with 733,000,000,000 vibrations a second. Between the 50,000 vibrations of the highest musical note any ear is capable of hearing and the 18,000,000 vibrations of the first sensations of heat, there is a great blank. Vibrations there certainly are, but we cannot know them. They make no impression upon the ear, or eye, or nerves of touch. There is reason to believe that there are vibrations faster than the rate of the deep violets, but from the eye of man they are concealed and perform their miracles in what to man is the densest darkness God has set the universe a-vibrating. He permits man to discover but a part of His secrets. Had we sense acute enough, who knows what pleasures of sense would be ours as great as the warmth of the May

sunshine, as inspiring as the glories of the sunset, as satisfying as the stately movement of a noble symphony! And so music is made by God. Man discovers and controls, thinking *some* of God's thoughts after him, but not all. Music is divine. Says Byron:

There's music in the sighing of the reed,
There's music in the gushing of the rill;
There's music in all things, if men had ears,
The earth is but an echo of the spheres.

Beethoven became deaf at thirty and some of his greatest compositions were produced without his being able to hear them save as a very deaf person hears. But his soul vibrated in harmony with God and nature. In an old tree outside of Vienna he composed the Ninth Symphony. It was first played in Vienna May 7, 1824. The deaf musician himself held the baton and, unable to hear, conducted the orchestra, but because his soul sang the wonderful harmonies, he swayed the multitude first into rapturous silence and then into tumultuous applause. We can understand something of how this could be when we read his definition: "Music is the manifestation of the inner essential nature of all that is." Thus the modern discoveries in the field of music add confirmation to the historical conclusion that music has a fundamental part in worship. Unaided by human voice or written or spoken language, music can touch the heart and bring the spirit into contact with spirit, the composer, the interpreter, the hearer, and God.

The most common use of music in the worship of to-day is in congregational singing. But for another reason also it is the most important, namely, because of its *expressive* value. The church service is divided naturally into two parts, as the various exercises contribute either to making an impression or aiding in expression. The Scripture reading and sermon are chiefly for purposes of impression. True, the reading of the psalms is often an opportunity for the entire congregation to voice their prayer in the words of the ancient singer, and the preacher often speaks for his entire audience in the expression of lofty sentiments. But the movement, intelligently directed, is toward a goal, and that goal a definite expression to be created. On the other hand, prayer and song are for purposes of expression. There are preachers who have the reputation of being able to preach a sermon in a prayer. That is never appropriate. There is a higher function for the public prayer. It should be addressed to God, and not to the congregation. It should be the outpouring of the full heart, not an elocutionary delivery before a company of people. True prayer results when the pray-er so identifies himself with the congregation that he thinks their thoughts, bears their burdens, faces their difficulties, struggles with their temptations, and so voices them that the worshipper feels, "There, that is what I wanted to say." So, also, the chief value of the hymn is as a means of expression. This balance should be kept. The organ, choir, and soloist are mostly on the side of the sermon,

and add to the impressions made. As a church we have gone far enough in our emphasis on the value of the sermon. The "foolishness of preaching" is still the chief means of winning men to Christ, but every congregation needs opportunity to express itself, and this opportunity is found pre-eminently in the congregational hymn. It remains to be said that there is value in the impression of true expression. As the singer interprets faithfully the message of the song, as the player lets the soul of the composer speak through his music, as the preacher gives effective expression to his message, the impression is successfully made, and who is there who has not felt the thrill that comes from joining with the great congregation in singing the great hymns set to the great tunes of the church, when throat and lips, as well as mind and heart and soul, vibrate in unison with the multitude!

How to secure good congregational singing is one of the most practical questions that concern the conduct of public worship. Much depends upon the selection of the hymns, which will be determined by the above principles. The first two hymns are for pure worship, chiefly, an expression of the reach of the soul for God, though they may also be wisely introductory to the prayer and sermon in sentiment. The third hymn is the great opportunity. Whatever else it does, it should clinch the message of the sermon. It should express the consequent resolve that naturally follows the conclusion of the message. After a sermon on "Personal Evangelism," "Rescue the Perishing" is better than it could possibly be at the beginning of the service. The sermon was on sin and forgiveness, and the closing hymn, "Rock of Ages," meant more to both congregation and preacher than it ever had before, and the people meant what they sang. Of course, only words that are worth while will be admitted. Perhaps doggerel has its place, but it is not in the church hymnal. Of still greater importance in securing results is the selection of singable tunes. Many good hymns have been doomed to oblivion by a union not made in heaven. A singable tune is one with a good melody, or "air." A tune with an easy, natural, flowing melody will be sung successfully by any congregation. The great and popular hymns are all sung to such tunes. Much depends upon the leading of the singing. There is no doubt that a good precentor, backed by a sympathetic organist, will secure better results than anything else. A good choir is of great assistance, and in that case it is best if the leader also acts as precentor. An organist who knows how can lead a congregation as he will, within certain limits. We have seen an audience melted to tears just by the playing of a hymn introductory to its singing, and then sing it as we have never heard it sung. But there are very few organists who can lead a congregation in singing. As a rule the congregation, by its dragging, leads the organist. The attitude of the preacher may go far toward making for success. If he announces a hymn with enthusiasm and reads it with intelligence, it will be enthusiastically and

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intelligently sung. An occasional exhortation, especially in learning a new hymn, is timely in a Methodist church, though few to-day would so break the dignified movement of the service as to follow Wesley's rule for guarding against formality in worship, especially in singing, "By often stopping short and asking, 'Now, do you know what you said last? Did you speak no more than you felt?'" But this is a good question for individuals to put to themselves.

Only cheerful hymns should be used. Doleful words and doleful tunes have no place in a Christian service, least of all at a funeral. Nor have they rightful place in a Christian song book. Cultivate expression. Not every hymn is to be sung on the gallop or with full blare of trumpets. Some are to be sung in whispers, some in dignified and stately time. In almost every hymn there is one verse that is to be sung more softly than all the rest. Use the softest stops, and breathe the song-prayer quietly. Sometimes sing a stanza without accompaniment. Learn the great hymns of the church, some of which are neglected, like "Creation," "Hark, hark, my Soul," "Jerusalem the Golden," etc. Sometimes tell the story of a hymn. Luther's great battle hymn is not easy to sing. It is never sung in the majority of churches. But tell its story, connect it with the Reformation and the trying days when it brought strength to the reformers, and everyone will make a try as the notes thunder out, "A mighty fortress is our God." Wesley's brief rules for congregational singing might well be commended to every congregation to-day. "1. Sing *all*. 2. Sing *lustily* and with good courage. 3. Sing *modestly*. Do not bawl so as to be heard above or distinct from the congregation. 4. Sing in *time*. 5. Above all, sing *spiritually*."

Is a choir a good thing? It depends on the choir. There are three things that will justify a choir. First, a choir is vindicated if it helps to secure good congregational singing. If a choir does not do this, better not have it. Second, a choir is justified if it aids directly in the worship. The anthem must be more than a mere performance; it must lift the thoughts above the millinery to the skies, and turn them away from the dress to the hearer's own inner life. Third, last, and *least*, a choir is vindicated if it make the service attractive. Especially amid the temptations of the city, where for selfish reasons the world caters to the love of the beautiful and ennobling, the church cannot be behind in making the service attractive. But this purpose standing alone is not a safe guide for the embellishment of the service. We sometimes forget that we possess a power of attraction that the world has not. The church cannot hope to cope with the grand opera in the production of music in itself, nor should it make the attempt. The function of the church is to produce truly worshipful music. This test of attractiveness should be secondary to the other two tests, which should never be sacrificed to anyone's notion of attractiveness. After all, true worship draws the best, and music which contributes to worship will be the most permanently

attractive. What is necessary in order to have such a choir? First of all, a devout and capable leader, a good musician, but more, a consecrated man. One such has been a leader of the choir in a city church for more than twenty-five years. He has been with the society from the time it was a struggling child until it now ranks as one of the largest in the denomination. He is a member of the church and interested in all her work. In the preaching service, in prayer and revival meetings, he is a power with the music. It is the testimony of those who know his work that his contribution to the effectiveness of that church is greater than that of any one pastor they have had. May his like increase! A second essential is Christian singers. The choir stalls and the organ stool should be dedicated to the occupancy of none others. Experience is at the back of the contention that the poorest way to make a Christian of an unconverted man is to give him a position in the church, either in the board of trustees or the choir. A third essential is a wise selection of music. No rule can supply the place of common sense, and if the Lord has not given the leader what the lamented Dr. Upham called "the fourth blessing," the case is hopeless. There is a simple test by which all vocal selections may be judged. That is a good selection which leaves the message of the words in your mind and warms your heart to respond to that message. The words form the jewel. The music is the setting. The jewel must be worth while, and the setting must reveal and utilize all the latent beauties and potencies. Most choir music is bad. We endure a great deal in patience because of the good selections we sometimes hear. Often the words seem to be the mere excuse for jumbling together strange musical combinations, and in rendition there is too much noise and not enough of that sweet melody and rich harmony, sung with true expression, which requires no special cultivation, but only a musical soul, to enjoy.

The same underlying principles should govern the use of solo music in the church service. There is something more essential than mere musical excellence. Given a reasonably good voice, the next most important thing is the spirit of the singer. The earnest, simple, devoted Sankey is more acceptable and serviceable than the trained opera singer who airs her immoralities in the divorce court. Music, real music, is spiritual. By it one soul speaks to another. Sacred music has as its theme the deepest, the loftiest, the holiest thoughts and emotions of life. To the candidate for a position in the choir loft may well be addressed the words of Horace to the poets, "If you wish to touch my heart, you must begin by showing me that you have touched your own." The next most important thing is a grasp of the message, an intelligent understanding of the poet and the composer. The third essential is a clear enunciation. It would be just as edifying to sing before an American congregation in Hongkong Chinese as to so butcher the words of a song that the hearers cannot understand. The singer must be allowed some liberties with pronunciation in

order to accommodate the words to proper vocalization, but the permissible limit is passed when the least trained auditor fails to understand. To preach, read, or sing anything in Christian worship that cannot be understood is an abomination and sin. Last of all comes the vocal art, applied specifically to vocalization. Do not misunderstand. No training is too fine for the worship of God. But given a good voice, intelligence, and good enunciation, then simple naturalness is more pleasing than the finest art, so called, without these characteristics. The truth is, however, that the former is the higher art, and that the true art of singing is exemplified in this total analysis.

A good organist is one of God's best gifts to a modern church. A poor organist can spoil everything and dispel all symptoms of true worship. If the organist is at once a real musician and a lover of God, and has a reasonable gift of common sense, he will need no rules to make him invaluable to the proper conduct of worship. This organist, in his unselfishness, does not consider church worship an opportunity to display his talent. He never drowns the congregation with the volume of sound from his instrument. He skilfully leads the congregational singing and helps interpret the spirit of the song. He is eager to grasp the soloist's interpretation and support the voice and make his part an accompaniment and not another solo. There is always a devotional and worshipful character to his prelude and offertory, and on communion Sunday his music is touched with the sweet sorrow of the Last Supper and Gethsemane and Calvary. Seldom does anyone think to thank him, so unobtrusive is his work, but he tones up the entire service.

Perhaps we can make clearer some abuses by a brief enumeration. It is an abuse of music in worship to use unfit or unpoetical words, equally so to employ poor tunes, and just as bad to join words and music not adapted to each other. It is also an abuse, little short of criminal, to divorce words and music of some hymns which have become a part of the life of the church, and to force either into another marriage. There is only one

tune for "Abide with me," "Lead, Kindly Light," "Nearer, my God, to Thee," "Just as I am," or "Jesus, Lover of my Soul." O, makers of hymn books, leave some things alone! It is an abuse to surrender to the rag-time type. The great hymns are needed nowhere more than in our Sunday schools, where it should be impossible for a scholar to spend a year without becoming acquainted with the fifty greatest hymns. But it is an equal abuse to attempt to limit the Sunday school to the staid and stately hymns. Songs for young people must have some "go" in them, and a little more "go" would not injure the church hymnal. Adaptability to age and use must play a larger part in our choices. We need a better hymnology for child life, which the kindergarten is now partially supplying. The gospel song has vindicated itself by results. We must recognise its place, though seeking to prevent its abuse by improving its quality and eliminating that which offends. It is an abuse to sing for the purpose of changing the air or taking a collection. It is just as sensible for the preacher to announce his text while the coins are rattling, as for the soloist or choir, or even the congregation, to sing. It is an abuse to introduce organ music that is not devotional. Two abuses, which seem small, are common to many organists. We refer to the custom of striking the note with which the melody begins at the opening of each verse, just before the people begin to sing. This is very disagreeable, entirely unnecessary, undesirable and inexcusable. Equally bad is the practice of holding the bass note of the last chord long after all other sounds have ceased. It is much better to stop short with the end of the measure, or to hold the last chord softly for a moment after the singing has ceased.

To all who have part in the music of worship we commend the rule of the sweet-spirited Sankey: "I never touch a song that does not speak to me in every word and phrase. Before I sing I must feel, and the hymn must be of such a kind that I know I can send home what I feel."

—S. F. DAVIS, in the *Methodist Review*.

BRIGHTON, CENTRAL AND WEST SUSSEX SUNDAY SCHOOL UNION.

A VERY successful Choral Competition and Festival in connection with the above Union was held in the Brighton Dome on October 18th. In spite of a wet night there was a very large and appreciative audience present.

Seven choirs entered the competition, the test piece being "The God of Harvest praise" (C. Jessop). Mr. E. Minshall adjudicated, and awarded the first prize to Union Congregational Church Choir (conductor, Miss Celia Burleigh, Mus. Bac.); the second prize to Clifton Road Congregational Church Choir (conductor, Mr. J. Dalling, L.R.A.M.); and the third prize to Gloucester Place Baptist Church Choir (conductor, Mr. J. Geo. Smith). The prizes were later in the evening handed to the several conductors by the

Mayor of Brighton, who was accompanied by the Mayoress.

After the competition an excellent concert was given by the massed choirs, under the capable conductorship of Miss Bessie Woode, L.R.A.M., Mr. John Dalling, L.R.A.M., presiding at the organ. Six choral items were rendered with much precision and expression. Solos were sung by Miss Bessie Woode, Miss Alice Cook, Mr. C. J. Stoner, and Mr. Geo. B. Hoskings, most of them being encored. Special mention should be made of those given by the two ladies, whose tasteful performances delighted the audience. A part-song by the first prize winners closed the proceedings.

The Hon. Secs. deserve a word of commendation for the excellent arrangements.

CHURCH SERIES, No. 7. (*Tonic Solfa, 1d.*)

It came upon the midnight clear.

Anthem for Christmas.

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ORGAN.

Maestoso. $\text{♩} = 96.$

pp Voix Celeste.

It

came up - on the mid - night clear, That glo - rious song of old, From

an - gels bend - ing near the earth To touch their harps of gold.

SOPRANO. *cres.*

pp "Peace on earth, good-will to men, From heaven's all - gra - cious King!"

CONTRALTO. *cres.*

pp "Peace on earth, good-will to men, From heaven's all - gra - cious King!"

TENOR. *cres.*

pp "Peace on earth, good-will to men, From heaven's all - gra - cious King!"

BASS. *cres.*

pp "Peace on earth, good-will to men, From heaven's all - gra - cious King!"

pp *cres.* *f*

IT CAME UPON THE MIDNIGHT CLEAR.

mp TENOR SOLO. *> rit.* *pp*

The world in so - lemn still - ness lay To hear the an - gels

p *sf colla voce.* *pp*

sing.

Tempo lmo.

1ST. & 2ND. SOPRANO. *mp*

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a! Glo - ri - a!

1ST. & 2ND. CONTRALTO. *mp*

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a! Glo - ri - a!

Tempo lmo.

p TENOR SOLO.

Still through the clo - ven skies they come With peace - ful wings un - furled; And

p

still their heav'n - ly mu - sic floats O'er all the wea - ry world:

IT CAME UPON THE MIDNIGHT CLEAR.

Look up! for glad and gold - en hours Come soft - ly on the wing;

Look up! for glad and gold - en hours Come soft - ly on the wing;

Look up! for glad and gold - en hours Come soft - ly on the wing;

Look up! for glad and gold - en hours Come soft - ly on the wing;

TENOR SOLO. a tempo. *molto rall.*

Oh, rest be - side the wea - ry road, And hear the an - gels

sing.
1ST & 2ND SOPRANO.
Tempo lmo.

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a! Glo - ri - a!

1ST & 2ND CONTRALTO.

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a! Glo - ri - a!

BASSES. mf Con animato.

Now the days are hast - ning on, By pro - phet-bards fore - told, When,

IT CAME UPON THE MIDNIGHT CLEAR.

rall.
with the ev - er - cir - cling years Comes round the age of gold ;

rall.

accel. e cres. *poco a poco.*
When peace shall o - ver all the earth Its an - cient splen - dours

accel. e cres. *poco a poco.*
When peace shall o - ver all the earth Its an - cient splen - dours

accel. e cres. *poco a poco.*
When peace shall o - ver all the earth Its an - cient splen - dours

accel. e cres. *poco a poco.*
When peace shall o - ver all the earth Its an - cient splen - dours

accel. e cres. *poco a poco.*

f *Tempo lmo.*
fling, And the whole world send back the song Which now the an - gels

f *Tempo lmo.*
fling, And the whole world send back the song Which now the an - gels

f *Tempo lmo.*
fling, And the whole world send back the song Which now the an - gels

f *Tempo lmo.*
fling, And the whole world send back the song Which now the an - gels

f *Tempo lmo.*

IT CAME UPON THE MIDNIGHT CLEAR.

IT CAME UPON THE MIDNIGHT CLEAR.

QUARTET OR SEMI-CHORUS.

And on earth peace, good-will to men.

pp Sw. Organ.

And on earth peace, good-will to men. Glo-ry,

pp Con animato.

Gt. Organ

Glo-ry, Glo-ry be to God on

Glo-ry, Glo-ry be to God on

Glo-ry, Glo-ry,

IT CAME UPON THE MIDNIGHT CLEAR.

high! Glo - ry be to God on high!

high! Glo - ry be to God on high!

Glo - ry be to God on high! Glo - ry be to God on

Glo - ry be to God on high! Glo - ry be to God on

Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

high! Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

high! Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

high! Glo - ry, Glo - ry be to God on high! . . .

high! Glo - ry be to God on high! . . .

high! Glo - ry be to God on high! . . .

high! Glo - ry be to God on high! . . .

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Christmas Music.

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Mr. James T. Lightwood.



To all interested in the history of Psalmody the name of Mr. J. T. Lightwood is very familiar, for he has made the subject his special study for many years. Articles from his pen have often appeared in various periodicals, and a few years ago he published a most interesting book entitled "Hymn Tunes and their Story," which has

had a large sale. What he does not know as to the history of well-known tunes is probably not worth knowing. Some particulars of Mr. Lightwood's career will be specially interesting to our readers because he is the Editor of *The Choir* (a magazine devoted to Church Music and Hymnology), with which the *MUSICAL JOURNAL* will be amalgamated in January next.

Mr. Lightwood is a son of the manse, for his father was a Wesleyan minister. He was educated at Kingswood School, Bath, and after leaving there was engaged in business, first in Lincoln, and afterwards in Liverpool. But commercial pursuits were not to his taste, and the opportunity came for him to secure an appointment at "College House" School, at Edmonton. There he remained for some time. Meanwhile his brother, Mr. E. R. Lightwood, B.A., J.P., had founded a school in Lytham, which had grown so rapidly that further assistance was necessary. The two brothers therefore joined forces, and Pembroke House School is well known—especially in the North—as an excellent educational establishment, many of the boys having attained high positions in many parts of the country.

Mr. Lightwood has been a musical power in Lytham and the district for many years. In 1893 he was appointed deputy organist to Mr. J. F. Pearson, at the Drive Wesleyan Church, St. Anne's. The following year he was appointed organist and choirmaster, a position he has filled with credit to himself and much acceptance to the congregation till quite recently, when, owing to pressure of other work, he was compelled to resign. For nine years he was honorary organist, but later the church made him a grant of £20 a year to assist him in his researches in Hymnology. On his resignation he received various handsome testimonials, and great regret was expressed at his departure.

The choir at the Drive Church is an excellent one. Mr. Lightwood has always found that plenty of new and interesting work is the best means of getting an efficient body of singers together and securing regular attendance at the choir practices. For some years, special musical services were given once a month, but owing to difficulties in connection with choir practices and ministerial appointments, they had to be discontinued.

A few years ago Mr. Lightwood, feeling the want of some modern hymns for use in conjunction with the old Methodist hymn-book, compiled the *Fylde Chant Book*, which contains Psalms, Canticles, and over seventy up-to-date hymns. In this work he was assisted by Rev. R. Killip and Mr. Edwin Cooper. The book "caught on" at once, and has had a sale of over 10,000 copies. Although it has to some extent been superseded by the new Methodist Hymn Book, it still commands a sale. Mr. Lightwood's work on Hymn-tunes, already referred to, has been perhaps even a greater success, as it has had a much wider circulation. Letters constantly reach the author wanting information on points mentioned in that volume, and he is rightly regarded as an authority on the subject.

In the early part of this year *The Choir* was founded, with Mr. Lightwood as Editor. His knowledge of hymns and tunes has enabled him to make the periodical interesting and instructive, with the result that it has already obtained a very wide circulation. When the amalgamation of *The Choir* and *THE MUSICAL JOURNAL* takes place in January, under his editorship, the number of readers will undoubtedly be considerably increased.

Mr. Lightwood has always held the opinion that it is the duty of every man to take some share in local government, provided he is acceptable to the ratepayers. He was accordingly a member of the old Lytham Commissioners, and when that body became the Urban District Council he was re-elected. After serving three years he was returned unopposed for a further term. For four years he was chairman of the Roads and Beach Committee. After nine years' service in public life he voluntarily retired in order to have more time to devote to his musical and other work.

Mr. Lightwood has at least one great hobby—cycling. He says that in attending church and choir practices he has ridden 14,000 miles. He has at present three machines, one of which he has ridden no less than 30,000 miles, another 9000, and still the third, 5000. He has been connected with the Cyclists' Touring Club since 1885, and holds the office of Chief Consul for Lancashire, having been a member of the Council since 1887. In 1905 he was elected as an Honorary Life Member in recognition of his services.

When Mr. Lightwood can spare the time he will probably soon be in harness again as an organist and choirmaster. Fortunate will be the church that secures his services. He is not only thoroughly capable, but he is in full sympathy with all church work. Quiet, unassuming, and of gentle spirit, he is a man invariably esteemed.

E.M.

A CRITICISM OF MODERN COMPOSITION.

MR. RUTLAND BOUGHTON, the composer, spoke at Sheffield recently to members of the Yorkshire section of the Incorporated Society of Musicians. His topic was modern music, and he vigorously condemned Anglican church music as an expression of something which did not exist. He would not, of course, say that the Church was not a real thing to a large majority of people, yet when he listened to church music and noted its effect upon the people he saw no light come into the eye at any particular portion of the service, and found that there was not the personal feeling in it which there was in congregational singing. The point of regarding music as something apart from life was that it became dry-as-dust, a mere matter of rule, and composers wrote a service, a fugue or an anthem, or even an oratorio, without any trouble, provided they had sufficient musical technique. Then Sullivan came along. He brought with him the divine spirit of frivolity,—for it was divine. He carried music over to the region of satire, and made it a living thing, though in his serious work the dry-as-dust still remained; for even in his "Golden Legend" the characters did not sing like living beings. But of course frivolity was only one side of life, and men like Mackenzie, Stanford, and Parry tried to make music once more a high calling; but the man who wrote better music than any of the three—though to this day he was but a by-word for letter-writing to the newspapers—was Algernon Ashton. For Ashton he had the highest praise, declaring that his music was vastly under-rated, his symphonic compositions being perfect.

In Elgar, continued the lecturer, we found the first British composer since Purcell who reversed the usual order, and said that form must be the result of something experienced. He was the first, also, to throw overboard the great importance of avoiding consecutive fifths. He made light of such dreadful things. He never confounded originality with mere novelty, as was so often done. With him life was of more importance than art; he felt religion more than music, and so his music was merely an expression of it.

THE NATIONAL BRASS BAND CONTEST.

THERE was music all over the Crystal Palace on the first Saturday in October, when the great National Band Contest took place. This was the eleventh year of the Festival, and Mr. J. Henry Iles, the founder thereof, more than deserves all the good things that have been said of him for the successful way in which he has carried out this great undertaking year after year. Nearly two hundred bands were entered for the various contests, but naturally the chief interest centred in the doings of the seventeen bands that were contending for the chief prize. It was indeed a wonderful object lesson in the varied phases of modern life to find colliers, mechanics, mill hands, and indeed representatives of almost every large industry, gathered

together and performing in an almost perfect manner some of Schubert's finest melodies. The contests were long and keen, and as well-nigh every one of the two hundred bands had brought a strong retinue of supporters, the enthusiasm was great and the excitement intense. Practically all parts of the country were represented, and probably no band received a more rousing reception than the musicians from Dublin, for it was the first time that Ireland had sent representatives. Is it too much to hope that at no very distant date our Colonies may send their bandsmen to take part in the Festival, and so make the harmony of the Empire still more complete? It was pleasing, too, to hear the Welshmen give a good account of themselves, and their representatives got placed in more than one contest.

Naturally, the destination of the grand Championship Challenge Trophy excited the greatest interest, and after a keen competition the judges, who reserved their decision till after the evening concert, awarded the first place to the band from Foden's Motor Works, from Elworth, near Sandbach; while the Irwell Springs band, chief winners on two previous occasions, took the second place. The chief test piece was a clever arrangement by Mr. William Rimmer of various airs from Schubert's songs and orchestral works.

ALEXANDRA PALACE.

A LARGE audience gathered at the Palace on October 1st, to hear what proved to be an excellent performance of the *Elijah* by the Choral and Orchestral Society, under the direction of Mr. Allen Gill. The eager and earnest attention of all present struck one as being a silent yet all the more eloquent testimony to the lasting popularity of the most masterly oratorio of modern times. The choir performed their work admirably—attack and tone being alike excellent. The part of the Prophet was taken by Mr. H. Brown, who sang the music allotted to him with fine dramatic effect. The orchestra acquitted themselves admirably, and the brilliant performance augurs well for future concert successes during the coming season.

MR. G. W. WILLIAMS' CHOIR.

THE annual concert of this well-trained and highly successful male choir took place at High Road Hall, Wood Green, on September 24th. A good programme was presented, which included many new items in the repertoire, judiciously mingled with some old favourites. Schultz's sacred part-song, "Morning prayer in the Forest," opened the concert, followed by "Beleaguered" (Sullivan), and a "Vocal Combat" (arranged by Dudley Buck). Here the vocalists waged mimic warfare, which greatly delighted the audience. The choir throughout responded readily to the easy yet masterful beat of their conductor. Welcome solos were contributed by Miss Beatrice M. Mutch and Miss Frances Jenkins, and Miss Edith Karsten's violin solos gave pleasing variety to an interesting programme.

Organ News.

GLASGOW.—TRINITY CONGREGATIONAL CHURCH.

Specification of the Organ which has been built by Messrs. Norman and Beard, Ltd. (of London, Norwich, and Glasgow). The Organ contains:—Three Manuals, CC to C, 61 notes; and 2½ octaves of Pedals, CCC to F, 30 notes; 36 Speaking Stops, Two Tremulants, and 14 Couplers, making a total of 52 drawstops.

GREAT ORGAN.

1—Double Open Diapason	- Metal	- 16 feet
2—Open Diapason (large)	- "	- 8 "
3—Open Diapason (small)	- "	- 8 "
4—Claribel	- Wood	- 8 "
5—Octave	- Metal	- 4 "
6—Flute Harmonique	- "	- 4 "
7—Super Octave	- "	- 2 "
8—Mixture (3 ranks)	- "	- "
*9—Tromba (harmonic trebles)	- "	- 8 "

(Heavy Pressure)

I.—Swell Octave to Great.

II.—Swell Sub-Octave to Great.

* Placed in Choir Box and played independently from either Great or Choir Manuals.

SWELL ORGAN.

10—Rohr Bourdon	- Wood	- 16 feet
11—Open Diapason	- Wood, Metal	- 8 "
12—Rohr Flute	- "	- 8 "
13—Echo Gamba	- Metal	- 8 "
14—Voix Celeste	- "	- 8 "
15—Gemshorn	- "	- 4 "
16—Flautina	- "	- 2 "
17—Mixture (3 ranks)	- "	- "
18—Contra Fagotto	- "	- 16 "
19—Horn (harmonic trebles)	- "	- 8 "
20—Oboe	- "	- 8 "

III.—Octave.

IV.—Sub-Octave.

V.—Choir Sub to Swell.

VI.—Tremulant.

CHOIR ORGAN.

21—Contra Gamba	- Metal	- 16 feet
22—Viola d'Orchestre	- "	- 8 "
23—Hohl Flöte	- Wood	- 8 "
24—Dulciana	- Metal	- 8 "
25—Lieblich Flöte	- "	- 4 "
26—Piccolo	- Wood	- 2 "
27—Clarinet	- Metal	- 8 "
28—Orchestral Oboe	- "	- 8 "

VII.—Sub Octave.

VIII.—Octave.

IX.—Unison off.

X.—Tremulant.

PEDAL ORGAN.

29—Sub Bass	- Wood	- 32 feet
30—Open Wood	- "	- 16 "
31—Violone	- Metal	- 16 "
32—Bourdon	- Wood	- 16 "
33—Contra Gamba	- Metal	- 16 "
34—Octave	- Wood	- 8 "
35—Bass Flute	- "	- 8 "
36—Trombone	- Metal	- 16 "

UNISON COUPLERS.

- XI.—Swell to Great. (Pneumatic).
- XII.—Swell to Choir. "
- XIII.—Choir to Great. "
- XIV.—Swell to Pedal. (Mechanical).
- XI.—Great to Pedal. "
- XVI.—Choir to Pedal. "

ACCESSORIES.

- 4 pistons to Great Organ.
- 4 " Swell Organ.
- 4 " Choir Organ.
- 4 composition pedals to Pedal Organ.
- 4 " Swell Organ (duplicate of pistons).
- 1 reversible pedal for Great to Pedal Coupler.
- 1 stop to connect Great pistons and Pedal compositions.

Balanced Swell Pedals to Swell and Choir.

N.B.—Chorus reeds on heavy wind pressure. The builders' latest system of tubular-pneumatic action is applied throughout the organ.

The wind is supplied by hydraulic blowing apparatus.

Recital Programmes.

ABERYSTWITH.—In the Congregational Church, by Mr. G. Stephen Evans:—

Concert Satz	... ..	Otto Dienel
A Song of Melody	... ..	David Clegg
The Storm (Lucerne)	... ..	Moritz
(Arranged by Clegg)		
Andantino in D flat	... ..	Lemare
Toccata	... ..	D'Evry
Prelude in C sharp minor	... ..	Rachmaninoff
Hallelujah Chorus	... ..	Handel

LIVERPOOL.—In the United Methodist Church, by Mr. R. B. Hamilton:—

Prelude and Fugue in B flat	... ..	Bach
Bagatelle in E flat	... ..	Smart
Lament and Epilogue	... ..	Page
Chanson Triste	... ..	Botting
Overture in D	... ..	Kinross

NORWICH.—In the United Methodist Church, by Mr. Ed. Andrews:—

Offertoire in E flat	... ..	Batiste
Andantino in D flat	... ..	Lemare
Pastorale Excentrique	... ..	Andrews
Prelude in C sharp minor	... ..	Rachmaninoff

OLDHAM.—In Wesley Chapel, by Mr. William Lawton:—

Adagio	... ..	Haydn
Larghetto	... ..	Beethoven
March in C	... ..	Faulkes
Salut d'Amour	... ..	Elgar
Fugue in G	... ..	Krebs
Rosary	... ..	Nevin
Meditation	... ..	Jackson
March	... ..	Gounod

ROTHERHAM.—In the Wesleyan Church, by Mr. W. H. Simon:—

The Giant Fugue in D minor	... ..	J. S. Bach
Allegretto in B flat	... ..	Lemmens
Concerto in F (Cuckoo and Nightingale)	... ..	Handel
Chant Joyeux	... ..	Halsey
Sonata in D minor	... ..	J. F. Bridge
Berceuse	... ..	E. H. Lemare

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month.

METROPOLITAN.

CALEDONIAN ROAD.—At the Congregational Church, the special services in connection with Harvest were held on Sunday, September 25th. After the evening service the choir, augmented for the occasion, gave a creditable account of the following four anthems: "O Lord, how manifold" (J. Barnby); "Sing to the Lord of harvest" (Maunder), solo, Miss Parry; "He watereth the hills" (Caleb Simper), Mr. L. Smith sustaining the bass solo efficiently; and J. Barnby's "I will give thanks," the beautiful quartet being ably interpreted by Misses Dacey and Middleton, Messrs. Lucas and Smith. Mr. Cecil H. Millard was the soloist, and gave a splendid rendering of Maunder's "O lovely flowers," "Comfort ye," and "Every valley shall be exalted" (Handel). The services were attended by very large congregations, morning and evening. Mr. Fred J. Middleton, organist and choirmaster of the church, presided at the organ.

CHELSEA.—Mendelssohn's *Athalie* was performed at the Congregational Church, Markham Square, S.W., on September 29th. The soloists were Mrs. Annie Friend, Miss Grace O'Malley, and Miss Daisy Croad. The elocutionary parts were divided amongst Miss Sara Griffiths (reader), Mr. G. A. Woolman (High Priest), and various chorus speakers. The organist was Mr. Alfred R. Stock, A.R.C.O.

CLAPHAM.—In connection with the Harvest Thanksgiving Services at Broomwood Wesleyan Church, Clapham Common, S.W., Mendelssohn's *Hymn of Praise* and three numbers from Haydn's *Creation* were given on September 24th. The soloists were Mrs. H. M. Sampson (soprano), and Mr. Vivian Bennetts, of Westminster Abbey (tenor). The latter also contributed "In Native Worth." Mr. Allan H. Brown, F.R.C.O., played the "Symphony" and "Representation of Chaos" on the organ, and acted as accompanist. Mr. G. Harold Paine, A.R.C.O., conducted.

FOREST GATE.—Harvest Festival Services were held on the 2nd inst. at the Congregational Church, when the following anthems were rendered: morning, "While the Earth remaineth" (Berthold Tours); evening, "Honour the Lord" (Stainer), and "Ye shall go out with joy" (Barnby). The solos were sung by Mr. G. J. Newman, Mr. J. S. Waters, and Mr. Lester Jones (choirmaster), and by Madame Kate Nicholls, L.R.A.M., A.R.C.M., respectively.

UPPER TOOTING.—Harvest Festival Services were held at the Wesleyan Church, S.W., on September 25th, the anthems being "Come, ye thankful people, come" (Allan Brown) "O come, let us worship" (Mendelssohn) "Thanks be to God" (Mendelssohn). Miss Elliott and Mr. W. Fuller Clarke were the soloists, the latter also acting as conductor. Mr. Allan H. Brown, F.R.C.O., presided at the organ.

PROVINCIAL.

COLCHESTER.—An organ and vocal Recital was given in the Zion Walk Congregational Church, on October 5th, by Mr. W. Christian Everett, A.R.C.M. and Mr. Alexander Tucker. Mr. Everett's solos

included the fine but rarely heard "Overture in C" (Mendelssohn), "Fugue in G minor" (Bach), and pieces by Elgar and Lemare. Mr. Tucker was in splendid voice, and his renderings of the various solos was marked by excellent tone and expression. Mr. Tucker has lately given successful song recitals at Lynn, Beccles, Yarmouth, and elsewhere, and large audiences have testified their high appreciation of his fine vocal powers.

ECCLES.—Harvest Festival Services were held at the Baptist Church on September 25th. In the afternoon, a Musical Service was given by the choir of Patricroft Congregational Church, under the direction of Mr. Trenwith Davies, who presided at the organ.

ENFIELD.—At the Baptist Tabernacle, the Harvest Festival Services were held on Sunday, September 18th, the preacher—morning and evening—being the Rev. G. W. White. The church was tastefully decorated, and although the services were not advertised there were good congregations both morning and evening, that in the evening being so large that chairs had to be placed in the aisles to accommodate the large congregation, thus bearing testimony to the interest and appreciation of the services of the choir. At the morning service the choir rendered the following anthems: "He watereth the hills" (W. Spinney), "Praise the Lord, O my soul" (M. Watson), "O Lord, how manifold" (J. Barnby). The evening service opened with the anthem, "I will magnify Thee, O God" (N. Churchill), followed during the service by "While the earth remaineth" (J. H. Maunder). At the conclusion of the evening service the choir gave a rendering of "The Golden Harvest," by C. Darnton. It was much appreciated and has been the subject of congratulation, the general opinion being that it is the best performance yet given by the choir. The solo parts were taken by Miss Mabel Binstead, Miss Sylvia Lea (sopranos), Miss Gray (contralto), Mr. J. W. Ingham (tenor), and Mr. L. G. Simpson (bass). Mr. Herbert W. Davey presided at the organ. The services closed with the usual vesper, "Humbly on our knees we fall" (W. H. Maxfield).

KING'S LYNN.—The Harvest Festival Services of the Tower Street Wesleyan Church were held on Sunday and Monday, September 25th and 26th, and were conducted by the Rev. G. Holt Shafto, of Cambridge. On Sunday morning Mr. Shafto preached on the "Parable of the Sower," and in the evening his subject was the "Creation story." At each service an anthem was rendered by the choir, as follows: "As the hart pants" (Mendelssohn), "Look on the fields" (Macpherson), and "While the earth remaineth" (A. Bayliss). Mr. Kendrick conducted, and Mr. George Dines was the organist. On Sunday, the last-named played as voluntaries: "With verdure clad" (Haydn), "Pastorale" (R. G. Custard), "The heavens are telling" (Haydn), and "Andantino" (Lemare). In addition to the usual harvest hymns, several well-known congregational hymns were sung, including: "O King of Kings" to Stainer's *Rez Regum*, and the Manx Fishermen's Hymn to the tune *Peel Castle*. There were good congregations,

ROCHDALE.—Some good music was given at the ninety-sixth Anniversary of Providence Congregational Church. The anthems included: "O love the Lord" (Mann), "Be not afraid" (Mendelssohn), and "O for a closer walk with God" (Foster), in which Miss Louie Norris sang the solo. At the children's service in the afternoon, solos were given by Masters George Travis and Walter Scott. The whole arrangements were under the successful direction of Mr. Ralph Sanders.

TORQUAY.—Harvest Festival Services were held at Union Street Wesleyan Church, on Sunday, October 2nd, special sermons being preached by Rev. Thomas Ross, the newly-appointed minister. The church—which is the largest and handsomest in the district—was beautifully decorated, while the music was of a special character and under the direction of the organist and choir-master, Mr. Ernest W. Goss, F.R.C.O., A.R.C.M. The morning anthem being "O come, let us sing to the Lord" (Tours). Prior to the evening service, an organ solo, "Offertoire" (Vincent), and band and organ, "Triumphal March," *Alfred* (Prout) were given; while at the close of the evening service, the following programme was rendered: Chorus (with soli), "Heaven and the earth," *Athalie* (Mendelssohn); Organ Solo, "Variations on Harvest Hymns" (Ernest W. Goss); Anthem, "Ye shall dwell in the land" (Stainer); Intermezzo (band and organ), "Sunset" (A. E. Matt); Anthem, "I will give thanks" (Barnby).

THE

Free Church Musicians' Union.

President: Dr. F. N. ABERNETHY.

Treasurer: Mr. J. E. LEAH, F.R.C.O.

Sec.: Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

LONDON DISTRICT CENTRE.

Chairman: Mr. Horace Holmes.
Secretary: Mr. John Spink.

The opening meeting of the season was held in the lecture hall of the King's Weigh House Chapel, on Sept. 27th. Musical items were supplied by Miss Kathleen Spink, Mr. Arthur Rose, and Dr. F. N. Abernethy, who presided at the piano. Refreshments were served, and a social hour was much enjoyed by all present.

The second meeting took place at West Hampstead Congregational Church, on Tuesday, October 25th. The annual business of the Centre was dealt with, and the Committee elected. An organ recital was given by Mr. J. Spink, who is the organist of the church, and an address followed by Mr. J. E. Leah on, "Divers Opinions on Matters Vocal." More particulars of this meeting will be given next month.

The Secretary would be glad to receive the names of any organists or choir-masters, so that the membership in this important Centre may be strengthened. Particulars will be forwarded to anyone on application to the Secretary, Mr. John Spink, 24, Alwyne Road, Canonbury, N.

NEWCASTLE DISTRICT CENTRE.

Chairman: Mr. Geo. Dodds, Mus. Bac., L.R.A.M.
Secretary: Mr. J. Heywood.

The second meeting of the session was held in the Y.M.C.A., Blackett Street, on Saturday, October 15th, at 8 o'clock. There was an excellent attendance of members, and the annual business of the Centre was dealt with.

The Secretary in his report referred to the way the membership had been maintained, and the continued interest in all their proceedings. They were building up a strong organization which would be a power in the churches for the good of their worship music.

The following were elected on the Committee for the year:—

Messrs. J. L. Atkinson, Thos. Boyd, E. O. Bowran, J. B. Clark, Geo. Davies, Geo. Dodds, Mus. Bac., Hy. Y. Dodds, L.R.A.M., A.R.C.M., Jno. Heywood, J. A. Rowell, A.R.C.O., A. Brown Thompson, W. G. Whittaker, Mus. Bac., F.R.C.O., A. Wilson.

The Chairman, Secretary, and Librarian (Mr. Geo. Davies) were re-elected.

Mr. H. Y. Dodds afterwards delivered a lecture on "The Qualifications of a Choirmaster."

CARDIFF DISTRICT CENTRE.

Chairman: Mr. W. A. Richards, Mus. Bac., F.R.C.O.
Secretary: Mr. Norman Kendrick.

The annual meeting of the above Centre was held in the lecture hall of Windsor Place Presbyterian Church, on Wednesday, October 26th. Committee and Officers were duly elected, and other business considered. Following this, an open meeting was held, when an address was given by the Rev. W. Lewis Robertson, M.A., on "Public Worship and Worship Music from a Minister's standpoint."

A short musical programme was rendered, which included Chopin's "Scherzo in B_♭ minor," by Miss Caroline Davies, A.R.C.O.

This Centre is building up a strong membership, and is very fortunate in its officers and committee, who display much interest in its work.

BRISTOL DISTRICT CENTRE.

The first meeting was held on Thursday, Oct. 20th, in Trinity Wesleyan Church. Dr. F. N. Abernethy presided, and was supported by the Rev. Alfred Roebuck, B.D., S. M. Snook, Esq., A.R.C.O., and others. Addresses were delivered by Alderman A. J. Smith, J.P., Dr. Orlando Mansfield, and Mr. H. F. Nicholls. The choir, under Mr. H. H. Dennis, rendered "All men, all things" (Mendelssohn), "How lovely are the Messengers" (Mendelssohn), and "The heavens are telling" (Haydn). A solo was rendered by Mr. W. Irving Gass, and Mr. A. Bartlett Hunt was at the organ.

Previous to the meeting, Drs. Abernethy and Mansfield, with the General Secretary, met the organist and choir-master in the lecture hall.

Further particulars of this meeting in next issue.

SHEFFIELD DISTRICT CENTRE.

Chairman: Mr. W. S. Skelton, J.P.
Secretary: Mr. Maurice Tomlinson.

The annual meeting of this Centre was fixed for October 31st, when the Committee for the year would be elected, and arrangements made for the coming session.

NOTTINGHAM DISTRICT CENTRE.

Chairman: Mr. F. W. Christall, A.R.C.O.
Secretary: Mr. Arthur Wright.

A Committee meeting has been held, and arrangements being made for the programme of meetings to be held during the winter months. These will be announced shortly.

BIRMINGHAM DISTRICT CENTRE.

Chairman: Mr. Thos. Facer.
Secretary: Mr. A. H. Sheppard.

Arrangements are being made for the winter session, and an interesting programme is being prepared. The Rev. J. H. Jowett, D.D., M.A., has promised to attend one of the meetings, but the date is not yet fixed.

HULL DISTRICT CENTRE.

Chairman: Mr. J. Soulsby, A.R.C.O.
Secretary: Mr. J. Owner.

The first meeting of the session was fixed for Saturday, October 29th, when the Committee and Officers were chosen, and arrangements made for future meetings. Dr. Abernethy attended this gathering, and gave an interesting address, which was much appreciated. The Mayor-elect of this important town is a Free Church choirmaster.

NEWPORT DISTRICT CENTRE.

Chairman: Councillor C. P. Simmonds.
Secretary: Mr. Fred Jones.

An interesting programme has been drawn up for the winter session, and the first meeting took place in the Commercial Street Baptist Schoolroom, on Thursday, October 25th. A Reception to the members and friends was given by Mr. and Mrs. Alexander Taylor, and selections of music were rendered at intervals.

The Secretary referred to the coming lectures and various engagements made, and asked for a large increase of membership.

A meeting of members was held previous to the reception, when the Committee and Officers for the year were elected. Public Conferences have been arranged in the outside districts, the first of which will be held on November 30th, at the Primitive Methodist Church, Cross Keys.

There are many fixtures being made for meetings in Swansea, Bournemouth, Aberystwith, Exeter, Portsmouth, Swindon, Eastbourne, Brighton, Glasgow, etc.

The members are reminded of the Annual Dinner, in the Holborn Restaurant, London, on November 5th, when the President will preside. Rev. Thos. Nicholson, of Paddington Congregational Church, will speak for the Free Church ministers.

Particulars of Anthem Competition may now be had.

The Secretaries of the various centres are requested to send to Mr. Nicholls their reports of meetings and announcements of future events, not later than the 17th of the month.

THE Nonconformist Choir Union

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue,
North Kensington, London, W.

THE concert announced last month to take place at "Whitefield's," under the auspices of the Free Church Musicians' Union, has been unavoidably postponed until January 28th, 1911. About 200 singers of the North London choirs affiliated with the N.C.U. will render eight of the choruses in the 1910 Festival programme, under the direction of Mr. Frank Idle, A.R.A.M. Soloists, Miss Lizzie de Few and Mr. Frank Goter. Accompanist, Miss Annie Camm. Organist, Mr. Leonard C. F. Robson, who will also give a short recital before the Choral Concert.

CONVENTION AT NORWICH.

THE National Convention of the Sunday School Union was held at Norwich, commencing on September 24th, and continuing until the 29th. There were about 500 delegates from different parts of the country, and the list of speakers included such well-known names as Principal Garvie, Dr. Horton, Rev. W. L. Watkinson, Rev. Carey Bonner, Miss Emily Huntley, and Miss Eva Ross. On Saturday, the 24th, there was a "Rally of Sunday School workers" at Princes Street Congregational Hall, when the choir of that church rendered the following:—Part-song, "The Singers" (Gaul); choral hymn, "O gladsome light" (Sullivan); anthem, "The day Thou gavest" (Woodward).

On Monday, the 26th, the Mayor (Dr. E. E. Blyth) held a Reception of delegates, their hosts, and other friends. These numbered about 1500. Addresses of welcome were given by the Mayor, Sir George White, M.P., and other gentlemen. During the evening the String Band of the 16th Lancers, under the conductorship of Mr. J. D. Markey, L.R.A.M., gave a selection of music, and the Cathedral Quartette rendered a number of vocal items, the last-named included madrigal, "Come, let us join the Roundelay" (Beale); part-song, "The Goslings" (Bridge); and songs, "The Holy City" and "A Farewell," by Messrs. S. Hemmings and A. E. Benson respectively.

On the evening of September 27th, a delightful concert was given in St. Andrew's Hall, by a choir of 400 Free Church children, under the conductorship of Mr. Richard Lowne, of St. Mary's Baptist Church. Mr. W. J. Gaze, F.R.C.O., presided at the organ, and Miss Ethel White was at the piano. There was a great audience. The principal item of the programme was the cantata, *Vogelweid the Minnesinger* (Rathbone), which was given splendidly, and well deserved

the encore it received. Other pieces sung by the children were: "Stars that on your wondrous way" (Stainer); "The Sabbath Morn" (Mendelssohn); "The Sabbath Bell" (Smart); and "How sweet is the message" (Maker). The audience, led by the choir, joined in singing, "Now thank we all our God."

During the intervals between the addresses and lectures, and at other times whilst the Convention continued, Mr. and Mrs. Constable, of London, sang many much-appreciated duets.

The weather was very fine, and the delegates were able to visit the Guildhall, Strangers' Hall, the Cathedral, and other historic places.

Criticisms of Short Compositions.

(For conditions see page 210 of our September number).

F.J.P. attempts a tune to "Jesus, Lover of my Soul," but the influence of "Hollingside" is too strong for him. Melodically, reminiscences are to be found in lines 1, 3, 5, 7, and 8; harmonically and melodically, in line 7; while, in lines 4 and 8, the cadences, as in "Hollingside," are identical. There is too much "unconscious reproduction" in this tune for it to be of any value.

R.W.B. submits a C.M. tune which he thinks suitable for a "bright" hymn. We agree. The tune is correct and pleasing, with the exception of the ill-approached octaves in the outer parts of the fourth bar. The melody of the first line is suggestive of a once popular song—"The Owl"—by J. Thomas (Sheard). Truly, originality is, as Shakespeare would say, "a hard way to hit."

New Music.

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Intermezzo. For the Pianoforte. By Alfred Hollins. 2s.—A very pleasing and dainty piece in $\frac{3}{4}$ -time.

The Puritan Maid. Song. By Percy E. Fletcher. 2s.—A song by this clever composer that ought to be very popular. The words are very up-to-date, and the music is most appropriate.

The Requitel. Song. By Joseph Holbrooke. 2s.—Mr. Holbrooke is always original and striking. This song is well written, and far above the average of such compositions.

Come to me, Gentle Sleep, and Farewell. Songs. By John Pointer. 2s. each.—Much easier songs than those referred to above, but they are tuneful and interesting.

Nativity. A Cantata for Christmas. By Thomas Adams. 1s.—This is written for Soprano, Tenor, and Bass soli and chorus, with hymns to be sung by the congregation. Church choirs will find this a very interesting cantata. It is not too difficult, but it is melodious and effective. We cordially commend it to the notice of choirmasters needing something for Christmas.

Staccato Notes.

Novello & Co. are to publish next year the history of their famous firm.

Kubelik is about to purchase the famous "Emperor" Stradivarius. This violin is valued at £10,000.

The annual dinner of the Free Church Musicians' Union has been arranged for November 5th, at the Holborn Restaurant.

The *Fortnightly Review* for October has a striking article by A. E. Keeton on "The Night Thoughts of Robert Schumann."

An American paper says that in the air "With Verdure clad, we have 'the fine effects of the Creation neatly gathered into two pleasing pages.'"

Dr. Stalker, of Aberdeen, has been speaking about Church Music. He is "a believer in volume of sound rather than in the little refinements of tone."

Mr. H. W. Davey, organist of Enfield Baptist Tabernacle, gave an organ recital at the Japan-British Exhibition, on September 29th.

The winners of the National Brass Band Trophy at the Crystal Palace were the band of Foden's Motor Wagon Works. They have evidently risen above their environment!

J. F. Runciman, in the *Saturday Review*, asserts that the G minor symphony of Mozart is the most perfect symphony ever written, and he also assigns a similar place of honour to Schumann's piano concerto in A minor.

Madame Melba has promised to sing at the fourth concert of the New Symphony Orchestra on February 14th, when she will re-appear in London after her tour in America and Canada.

Mr. Blatchford says the British people are sadly in need of a course of Plato, Homer, and Sebastian Bach. But will they be able to appreciate the leading articles in the *Clarion* afterwards?

Dr. H. P. Allen says that "a thing we suffer from in England more than anything else is the lack of rhythm." Who are we, that we should question the opinion of a Doctor of Music? But we do, all the same.

The Corporation of London have decided to give £410 a year in nine scholarships at the Guildhall School of Music. The competitions are confined to students who have been at the school not less than three terms.

A writer in a certain "local" magazine for October says: "The evening anthem was not exactly a success, seeing that the altos ended up half a tone flat." There is nothing like being frank; but we pity the writer if and when his identity is disclosed.

To Correspondents.

WE have been obliged to hold over our "Criticisms" till next month.

A.W.—Thanks for report, but it was too long for insertion.

"Thornleigh."—Yes. You will find a brief announcement in this number.

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